

Final Stop

Number 26

Andromeda

October/November 1988



The bi-monthly newsletter of the Boston Japanimation Society

Society Information

Final Stop Andromeda is a bi-monthly newsletter put out by the Boston Japanimation Society. Our current officers are:

Burton Choinski – Newsletter editor/Club Treasurer
Marianne Popa – Public Relations/Social Coordinator
Rev. Mike Horne – Secretary/ Society Coordinator

The annual BJS membership fee is 5 dollars for members in the U.S. and Canada, and 10 dollars for members elsewhere in the world. Only U.S. currency will be accepted.

With your membership in the Boston Japanimation Society you get the following benefits:

- ✓ A six-issue subscription to **Final Stop Andromeda**,
- ✓ A membership card to impress your friends with,
- ✓ Discounts on merchandise (10%) at the following locations:
 - ✦ *Outer Limits*, 475 Moody St., Waltham
 - ✦ *Bop City Comics*, 66 Hollis St., Framingham
- ✓ Free classifieds in the society newsletter

If you got this in the mail, check your mailing label! If the words "Last Issue" appear under your membership expiration date, this is your **LAST ISSUE!**

Memberships and renewals should be sent in the form of a check or money order made payable to:

Burton Choinski, 2 Charena Rd, Wayland, Ma. 01778

Make sure you make the check or money order out to **Burton Choinski**, not to the BJS. Any check or money order made out incorrectly will be returned to you.

Directions to BJS meetings at U.MASS Boston

- By Train** – Take the Red line to JFK/U.MASS station. Free shuttle buses there will take you directly to U.MASS Boston. Shuttle buses run until 4:30 pm.
- By Car** – Take Route 3 to exit 15 to get to Morrissey Blvd., on which U.MASS is located, across the street from Ch. 56 and the Boston Globe. It's right next to the JFK Library.
- At U.MASS** – Walk or drive to Wheatly Building (No. 010). At present our meetings are held on the first floor, in room 019 (across from the elevators).

Contributors to this issue of Final Stop Andromeda:

Samuel Honda
Trish Ledoux
David Moisan
Robert Fenelon

Burton Choinski
Carol Hutchings
Maura Branley
John Bowen

Richard Pieri
Ken Fung
Wes Boyd

Video Schedule

All meetings begin at 1:00pm, on the second saturday of each month. See page 2 for details on how to get to U.MASS and the video room.

October 8th:

Main Feature: Black Magic M-66
Also showing: Vampire Hunter "D"
"Grab Bag"

November 12th: ("Laws were meant to be broken" month!)

Main Feature: Lupin III
Also showing: Cat's Eye
Golgo 13

If there is a movie or episode or something you would like to see in a future meeting, please come to Burton Choinski with your request. Sorry, no X-rated films will be considered.

Submissions

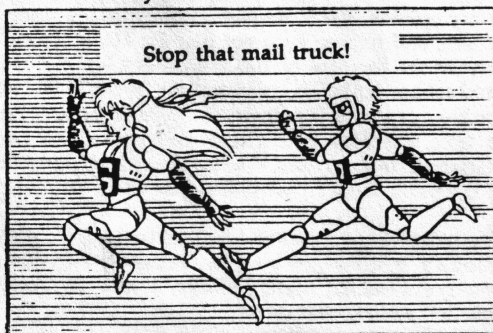
Final Stop Andromeda needs submissions from its members! We can use any anime-related material, such as drawings, reviews, translated material, commentary, or anything else you think might be good. Remember, the quality and size of the newsletter is up to you, so submit often!

It looks like another good sized issue, but my reserves are getting thin. We need more text submissions as well as good art. I know you people out there can do it, we've seen the results. From a <2% submission level, we are up to 13%! Now that's more like it! (but I want more, more, more! Ha ha ha ha ha!)

Send submissions to me, the newsletter editor. My address is:

Burton Choinski
2 Charena Rd.
Wayland, Ma. 01778

**Yes! Run, don't walk, to
your nearest mailbox and
send something to Final
Stop Andromeda today!**



Commentary

VIZ Comics is making a big mistake by changing the characters' names on their translation of Tsuguo Okazaki's *Cosmo Police Justy*. There's still time to write in and influence them to change back to the original names. Justy Kaizad is now Justy Starflare. If you want Americans to take Japanese comics seriously, then don't give the characters childish sounding names! That name alone will drastically reduce the book's credibility. Justy's a serious character, he doesn't need a silly name. [I agree; Kaizad sounds much better then Starflare. Ick! - BC]

They are calling the *Cosmo Police* by that worn-out old name, the Galactic Patrol. Remember Bolba? They want to call him Trevor. They are romanizing Justy's adopted older sister as Jerna, and the younger one as Astilas. Every Justy fan I've talked to Romanizes their names as: "Jelna" and "Astaris".

Please type a concise and polite letter to VIZ Comics suggesting they use the original names. The address is:

Viz Comics
P.O. Box 77010
San Francisco, CA 94107

- Robert Fenelon

Dear Mr. Choinski:

This letter is in response to a commentary regarding English-language Japanese animation publications by Samuel H. Honda, recently published in your newsletter.

I cannot help but wonder why a newsletter focusing on Japanese animation would bother to publish commentaries by Mr. Honda, a person who apparently would rather vent his own personal animosity than take the time for constructive criticism. As prompted by the content of Mr. Honda's commentary, I ask in his own words, "Where's the REAL news?" If Mr. Honda were truly the animation fan he purports himself to be, I would think he might concentrate instead on writing informative rather than derogatory articles as a service for the information-starved fans he is supposedly working for.

In my opinion, the three-page commentary in Issue XXII of *Andromeda* was a waste of time and paper. I do not dispute Mr. Honda's right to play the critic - but I do dispute the fact that he has not proven himself to be any sort of expert on magazine production, Japanese animation or national fan interests. Therefore, why should I (or anyone else for that matter) award him any credence? I am especially reluctant to take anything Mr. Honda might say seriously in light of the newsletter's disclaimer that advised readers that Mr. Honda's opinions are not necessarily those of the publication's. Why, then, are these opinions published at all?

The hallmark of a professional review is an objective viewpoint. I do not find Mr. Honda's "review" to be even remotely objective. What I do find is a spiteful adolescent casting literary stones, a wickedly tongue-in-cheek attack and display of churlish self-righteousness.

I would be interested in seeing the English-language Japanese animation fanzines and APA's that look so similar to **Anime-Zine**, **Japanese Animation Journal** and **Animag**. **Animag** is not ashamed to admit to its humble beginnings. In some eyes, **Animag** might be considered an amateur publication. I would, however, like to know how many amateur publications Mr. Honda is familiar with that reach 6,000 - 8,000 fans and have the approval and support of several Japanese animation studios. As of **Animag's** third issue we have original Yoshiyuki Sadamoto art (**Wings of Oneamis**), interviews with persons other than **Animag** staff members, manga previews and articles on shows yet to be covered **Japanese Japanese animation magazines**.

In regard to Mr. Honda's comments about the lack of fan-related articles, **Animag** will in future issues print addresses for fan newsletters and other items of fan interest, but it is important to realize that **Animag** is an **ANimation MAGazine** and not a fanzine. It is our obligation to present straight-forward, non-biased articles. We would prefer to leave fan articles and opinionated reviews to the fanzines.

According to Mr. Honda he has been interested in animation for the past ten years. I feel that he "does not know anime fandom too well..." It might be to his advantage if he were to look outside his own shuttered dogma. Mr. Honda, simply because you think animation fans will never see a show such as **Zeta Gundam** does not mean they would not be interested learning more about it! This prejudiced attitude strikes me as an injustice to his readers, to say the least.

No one person can possibly presume to dictate the tastes of thousands of fans. It is for this very reason that **Animag** focuses on such a wide variety of shows. We feel it is more important to present a few thoughtful, well-researched articles in every issue because it would be implausible as well as downright distasteful to run an endless series of tautological articles on **Robotech** or **StarBlazers**.

We're happy to report, by the way, that reader response from our second issue was highly favorable toward **Zeta Gundam** - in fact, its popularity came a close second behind **Robotech** even though the majority of our responses came from people who had never seen anything but that venerable animation institution! A large number of fans even went so far as to say they now attempt to obtain **Zeta Gundam** episodes. This introduction to new shows, this generation of enthusiasm, is what **Animag** is all about.

Sincerely,
Trish Ledoux
Associate Editor, **Animag**

The above letter was received back in March relatively soon after I sent the copies out to **Animag**, **Anime-zine** and **Japanese Animation Journal**. As of this date, September, neither of the other two publications have responded.

The special disclaimer which she talked about was NOT a part of the regular mailing. It was included, as a special insert, in the three issues I mailed out. This was I have learned to be cautious (due to life in general) and was only for the protection of the club. Mr. Honda's letter was his opinion, just as Trish's is hers. The officers of the BJS neither accept nor deny either opinion as "the last word". As a side note, I hoped the letter would draw in reader comments.

Finally, I wish to apologize to Ms. Ledoux for the delay in printing her response. I had always intended to print it but was able to do so only now.

-- Burton Choinski, Newsletter Editor

Dear Editor,

A couple of topics I wanted to mention:

First and foremost is Akira Nanimasu's commentary in FSA #25. It was funny and insightful and I loved it. A few things in my past commentary columns were alluded to here, which I would like to clear up if I may. I think that Akira perceived things I said as meaning that I felt Anime fans couldn't write or draw or even try. No no no no! As Akira so accurately pointed out, most Anime fans are sitting on tons of artwork and such that they feel isn't good enough to submit to something like FSA. My whole point was that these folks should submit this stuff. Forget this whole "not good enough" shit! People get points for just making the effort. Besides, I don't think anyone is expecting pro quality stuff in a fan publication. Anyway, this Nanimasu ain't such a bad little columnist. You should talk he/she into writing this column every issue. You could do worse.

Second, a helpful warning! Beware Anime Zone! This is the merchandise end of Anime Zine/Minstrel Press. Don't order any goods from them!! If you do, be prepared to wait at least six or more months to see them in your mailbox. If you've already been waiting eight months for stuff from them, don't bother to write to them or call. They do not read their mail, they are far from professional, and will hang up on you if you call to inquire the whereabouts of what they owe you. So, a friendly word of advice: Don't get suckered into buying anything from these people!

Best,

Samuel Honda

Anouncements

First Annual BJS Picnic

The first annual BJS picnic went along very well. There were 16 of us there, the weather was great, and the food was pretty good too.

Monthly Road Trip Needs Drivers

Each month, on the fourth sunday of each month me (your editor) and several others truck on out to the Riverside Green Line (D) station at 1:30 and head out to Outer Limits. This is a great opportunity for those of you who are unable to get there very often and get mangas, records or other japanimation related stuff. However, I can only haul 4 of you at one time. Rather than instituting a "take a number" system, I am asking for those hardy souls out there with some type of vehicle to help drive. The Riverside station is right off Rt. 128 (south from the pike junction). Oh yea, after each trip to Outer Limits we go do something else together (exactly what depends on whose there, what's the weather like, etc... totally random). If you haven't tried it yet, give it a try. To prevent car-overload, we shall have a sign-up sheet at the meeting (and if you don't come to meetings and would still like to go, call me after 10:00pm on weekdays at 358-2970 (ask for Burton).

Rumors of War...

Still in the planning stages is a Battletech (oh, stop groaning and moaning!) tournament. Date and time, as well as parameters, are not yet fixed. It will probably be held some time in January. More info next issue if you are interested.

Andromedia

Comparing Japanimation and Science Fiction

by David Moisan

Have you ever watched anime films like Lensman or Gall Force, and then wondered "Where have I seen this idea before"? In general, most anime is derived from Western literature. In this five-part series, I'll explore how anime relates to, and borrows from American science fiction literature and films. In each part, which will cover a different subgenre of anime, I will take several films, TV shows or OAV's, and explain how they relate to [western] science fiction. I won't attempt to cover every film, TV show or OAV. Instead, I will cover a few examples. Also, I will limit myself to discussing science fiction or science fantasy films (with possibly one or two exceptions).

The first subgenre I want to talk about is one that is near and dear to many of us in the membership: Giant Robots. I recently compiled a partial list of anime films and TV shows (about 150 titles) and discovered that about one-third of these shows featured giant robots. Giant robots were at one time the most popular genre in Japanese animation history.

In the early days of giant robots, one of its most famous practitioners was Go Nagai. If any of you have seen Force Five or Tranzor Z on American TV, then you've seen Go Nagai's work. He singlehandedly began the giant robot craze with Mazinger Z, then continued on with Great Mazinger, Gettarobo-G, and Grandizer. (Although Mitsuteru Yokoyama's Gigantor was the first giant-robot show, Gigantor was nearly a remote-controlled robot and not the armored suit that Nagai's robots were).

All of Go Nagai's shows shared the same basic plot:

1. Aliens seek destruction/subjugation of the earth
2. Scientist builds giant robot (sometimes using alien technology)
3. Son of scientist uses robot to fight aliens, and gets pummelled by same.
4. Finally, scientist discovers alien's secret and robot destroys aliens.
Everyone is happy, at least until the next episode.

Most of Nagai's shows had only minor differences between them. Mazinger Z was the prototype for all giant robot shows (it appeared in America under the title Tranzor Z). It spawned a sequel, Great Mazinger. Gettarobo-G (American title: Space-Vengers) starred three fighter jets, which could form into three different robots. Grandizer featured a flying saucer, out of which the Grandizer robot emerged. The show also paid homage to UFO nuts.

These shows are very reminiscent of the SF pulp stories that appeared in the 1920's and '30's, and are just another form of the classic space opera.

Besides Go Nagai, there are two other people to consider. Dan Kobaishi produced a forgettable show called Gai-King. About the only thing memorable about this show was the Space Dragon, a dragon-shaped spacecraft, out of which was launched the Gai-King robot.

In 1979, there came a show which redefined the giant robot genre: Mobile Suit Gundam. Gundam is the story of an ongoing war between Earth and her space colonies (the Zions). During this war, a new species of human (the "New Type") evolved. New Types were telepathic, highly intelligent, and the only humans who could fully control Mobile Suits, which were the primary weapons in the war. The action revolved around two New Types: Amuro Rai, fighting for Earth, and Char Aznable, fighting for the Zions. Basically, Mobile Suit Gundam is, like other robot shows, a space opera. However, unlike the others, it paid much more attention to plot and character development than any other show before it. The politics in Gundam are reminiscent of Heinlein's The Moon is a Harsh Mistress, and the New Types seem to come from Frederik Pohl's Man Plus.

Another famous show which appeared at the same time was Macross. Macross is about a giant space fortress (the SDF-1) that crashed on earth and was subsequently rebuilt and launched to deal with the Zentradei, a race of 35-foot humanoids bent on seizing Earth. To complicate matters further, the captain of the SDF-1 inadvertently warped into hyperspace while still in the atmosphere, and carried along a city, Macross, and it's inhabitants.

Although there are numerous stories about space stations, colony ships, and the people who live in them, I've never seen a story quite like Macross. Although the space battle scenes are exceptional, what impresses me is the sociology of Macross City. This show is noted for its realistic characters. [As noted by their continued popularity even today, here and in Japan. -BC]

The final show that I'll discuss is Panzer World Galient. This is about a young blond-haired boy (who resembles Char Aznable) who grows up in a world (Galient) that is wracked by conflicts. When he becomes an adolescent, he discovers an abandoned robot, and learns how to operate it. He then devises a plan to use the robot to unite the people of Galient, and bring peace to his world.

A more memorable show was Leiji Matsumoto's Dangard Ace. This show featured an orphaned youth, Windstar, who was selected to pilot Dangard Ace, and his commanding officer, Captain Mask, a mysterious figure (much like Captain Harlock). Together, the two fought an alien space fleet trying to conquer Earth. In this show, Matsumoto displayed his talent for character development. I consider Dangard Ace to be the most literate robot show of its time.

Panzer World Galient is interesting in that, unlike most other robot shows, it is not based on the usual space opera format. Instead, it's a retelling of "The Sword in the Stone". It owes more to Arthurian legend than anything else. (As a friend of mine put it, Galient should be called "King Arthur and the Mecha of the Round Table").

That's all for giant robots. In my next installment, I will talk about romantic science fiction, as practiced by the two of the greatest producers in anime -- Leiji Matsumoto and Hayao Miyazaki. See you then!

ROBOTECH: The Sentinels

by John Bowen

Book 4: "World Killers"

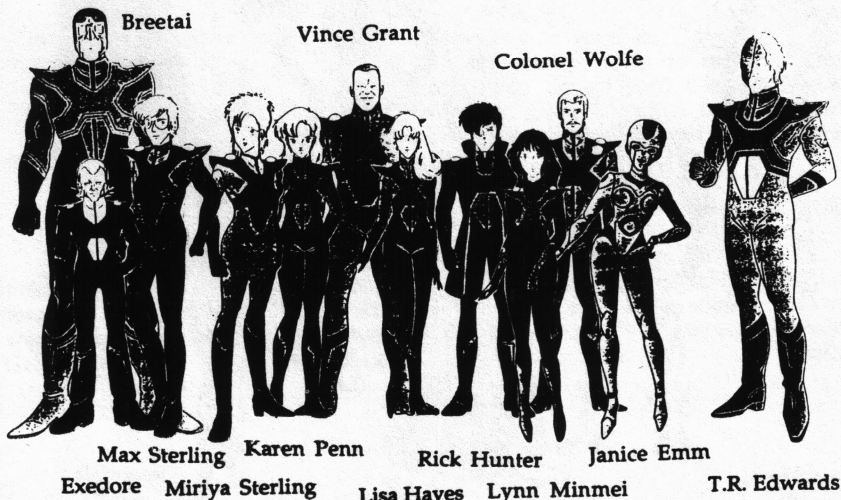
Book 4 opens with a two-part mission to Haydon IV. The first part sends a shuttle to Glike (capital city of Haydon IV) to seek medical help from its healers for Rick & Lisa Hunter, Karen Penn, Miriya Sterling, and Rem (A prisoner of the Invid). They had been captured by the Invid on Garuda during a raid on the Invid Hive and exposed to the Garudan atmosphere (which is deadly to humans if exposed to it for a long period of time) as a means of interrogation.

The second part is a raiding party to free the captive Praxians being used as slaves, and help drive the Invid off Haydon IV. The raiding party in three Veritech Alpha-Beta fighters consists of: Jack Baker, Janice Em, Burack, Tesla and two other captured Invid Scientists, Bela, Larna, Kami, and Crysta. In the process of approaching the planet from a different route than that of the shuttle they are attacked by the planet's defenses.

After getting past the external and internal defenses they continue along on foot, until they reach the center of Haydon and the Awareness (Brain) of the planet. Janice reveals herself to be an android, and in interfacing with the Awareness becomes one with it and realizes her own capabilities and potentials that she (and Lang) didn't realize she had.

Other events in this book are:

1. The birth of Max and Miriya's second child, Aurora.
2. General T. R. Edwards plans are exposed and he is forced to make a break from Tirol for Optera using abandoned Invid Inorganics and his Ghost Riders to cover his escape (in order to join forces with the Regent).
3. The freeing of Haydon IV and Spheris, Tesla's continuing mutation from eating the fruits of the Flower of Life from Haydon and the other planets, his lust for power and plans to replace the Regent as ruler of the Invid, and his escape from the Sentinels.
4. The return of Lynn Kyle (who had joined the RDF and the REF mission and became a pilot). He is killed in the fight with T.R. Edwards in an attempt to free Minmei from Edward's clutches.



Book 5: "Rubicon"

Book 5 is the final book in the Sentinels Series, as events build toward the climax of the Sentinel's mission.

We open with Colonel Wolfe watching as his cruiser (SDF-7 class) is being prepared for his trip back to Earth in hope of overtaking the Robotech Masters, and help to defeat them.

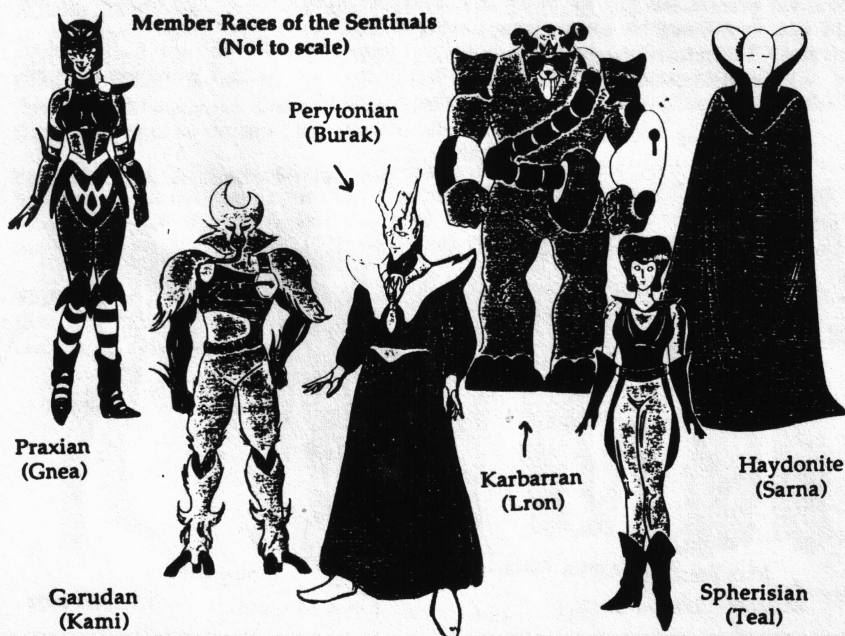
Gen. T.R. Edwards meets the Invid Regent face to face on Optera (in the central hive) just as a task force of Zentraedi lead by Commander Breetai mount an attack on the Hive in an attempt to capture Gen. Edwards.

In the battle Breetai goes head-to-head with the Invid Regent (in his Power Armor) and fights him to a standstill. Breetai destroys both the Regent and himself high over Optera by self-destructing his own power armor, leaving Edwards in control of the Hive and all Invid inside. On Peryton the Sentinels find less Invid resistance than they expected, since the Invid are busily evacuating the Hive as the Mobius loop battle that is Peryton's curse is about to run them and the Hive over.

The curse is lifted as Tesla (devolved back to his original state by the Peryton fruit of the Flower of Life, and in the process sees the error of his ways) and Burack go to their destiny and sacrifice themselves to Haydon's Psicon Generator Device.

On Optera, in a pitched battle with Edwards, Rick and Lisa seem to be about to be killed until Janice Em (using her holo-projection ability to appear to be Minmei) grabs Edwards and takes him (kicking and screaming) into the Genesis Pit which kills him and destroys her.

Finally, in a battle fleet heading back to fight the Robotech Masters, Something goes wrong with Rick and Lisa's ship, losing them into the unknown.



Lonely Sunset (From Megazone 23) by Richard Pieri and Ken Fung

The summer's peppermint ending
is on his back.
Once it passes over the hot skin,
It overpowers what is spoken.

A silver pendant secretly
hides until it sounds.
A deep reasoning is likely
to pull two people together.

Lonely Sunset A stiff tear.
Lonely Sunset Breaking up isn't hard?
Is it a sensible time
to say goodbye?
I am a grand fool.

Busily using memories,
I have no feeling in my arm.
Meanings have no
hard pain to move past.

Lonely Sunset Are two people bad?
Lonely Sunset Do they fall when cut?
Is it good for a goodbye?
How is it for the mind?
I am a grand fool.

Lonely Sunset A stiff tear.
Lonely Sunset Breaking up isn't hard?
Lonely Sunset Are two people bad?
Lonely Sunset Do they fall when cut?

Natsu no owa-ri no peipumento
Kare-no senaka-o miteta
Su-ki tooru Atsu-i hada
Nani-ka i-i ta gedatsu ta

Sin no pendanto sotsuto
Oto-o tate nagaru ochi ta
Fuka-i wake Arisou ni
Futari Mitsume a tsute i tane

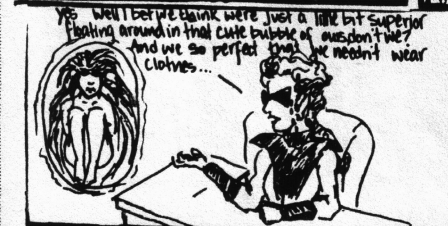
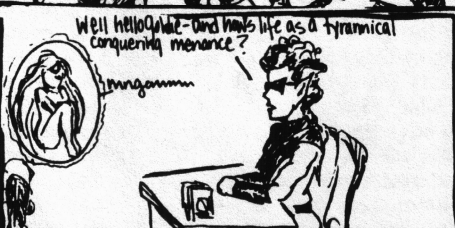
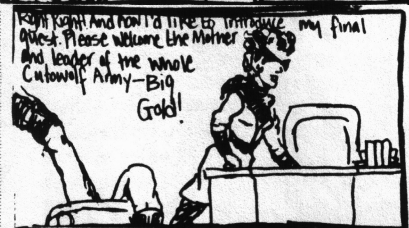
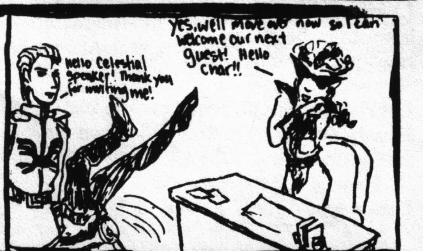
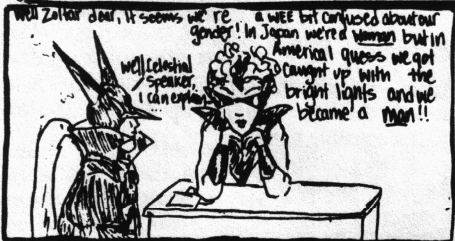
Lonely Sunset Fuari-ga warui
Lonely Sunset Waru-ku teki rai
Sayonara no kewai
Monowakari-ga ii
Watashi O-baka-san

Mukashi Yoku shi tayou ni
Ude moku me nai kan-ji
Nanimo-ka-mo Imi-bakari
Kitsuto a ri-sogi te komaru-wa

Lonely Sunset Fuari-ga warui
Lonely Sunset Waru-ku teki rai
Sayonara no tame ni
Ki-o ki kaso nante
Watashi O-baka-san

Lonely Sunset Namida-ga kowai
Lonely Sunset Kowa-ku te tsurai
Lonely Sunset Fuari-ga warui
Lonely Sunset Waru-ku teki rai







Basic Japanese

About the entries: Each Kanji entry is in the following format:

N. [On] meanings. [kun] meanings.

This requires some explanation. N. stands for the number of the entry. This is so you can match up the text entry with the character somewhere on these pages. What follows is a set of readings. Words in **boldface** are the "On" (or Chinese) readings. Words in *italics* are the "Kun" (or Japanese) readings. The possible meanings for each reading is given after the brackets. As an example, I will explain the first character (Ichi).

1. [Ichi / Ip- / It- / Is- / Ik-] = one; a. [Hito] = one; a.

(As you can see, there is one main On reading along with several derivations that may be used if the character comes first. The one you use is dependent on the character that follows it. There is also one kun reading as well. Both reading have the same meaning in this case, but may differ in other characters. Note: There are other readings as well, but I have "trimmed" the entries so as to not overwhelm you with information.)

2. [Ni] = two. [Futa], [Fu] = two.

3. [San] = three. [Mi] = three.

4. [Shi] = four. [Yo], [Yon] = four.

5. [Go] = five. [Itsu] = five.

6. [Roku / Rop- / Rok-] = six. [Mu] = six.

7. [Shichi] = seven. [Na], [Nana] = seven.

六 七 八 九 十 百
千 万 人 女 子 上

8. [Hachi / Hap- / Hat- / Has- / Hak-] = eight. [Ya] = eight.

9. [Kyu], [Ku] = nine. [Ko] = nine.

10. [Ju / Jup- / Jik- / Jis- / Jit-] = ten. [To], [To] = ten.

11. [Hyaku / -byaku / -pyaku] = hundred; a great number; all. [Momo] = hundred; a great number, great amount.

12. [Sen / -zen] = thousand; many. [Chi] = thousand; many.

13. [Man], [Ban] = ten thousand; myriad; fully; if by any chance. [Yorozu] = ten thousand, myriads, all, everything.
14. [Jin], [Nin] = man, person, people. [Hito] = man, human being, mankind, person, people; character, personality; a true man; a man of talent; adult; other people; messenger; visitor. (Also used as a classifier for counting people).
15. [Jo], [Nyo], [Nyo] = woman, girl, daughter. [Onna], [Omina] = woman, female, sweetheart, girl.
16. [Shi] = Viscount, master; child; male; fruit, seed. [Ko] = child, offspring; the young of animals. (Note: Often used at the end of female names to denote "sweet little").
17. [Jo], [Sho] = top, upper part; best; first volume; government. [Ue / -uwa] = up, upper part, top, summit; surface; far better; higher; (in) authority; as far as ___ is concerned; besides; after; emperor, sovereign; upon (examination); influence of (liquor); lord, shogun, superior; to go up, rise up, advance, be promoted, ascend.
18. [Ka], [Ge] = low class; inferiority; lowest, second, or last volume. [Shita] = lower part, bottom, base, foot; downstairs; subordinate place; below the average; under, lower, hanging down, remains.
19. [En] = circle; yen. [Maru] = circle, circular, round; money. (classifier for counting yen).
20. [Jitsu], [Nichi], [Nitsu / Nis- / Nip- / Nih-] = day; Sunday. [Hi / -ka] = sun; time; day, date.
21. [Bun / -Pun], [Fun] = dividing; part, segment; share; ration; rate; degree; one's lot, one's status; a minute of time; one-sixtieth of a degree. [Bun-] = branch, detached. (Classifier for naming and counting minutes).
22. [Hon / -Pon / -Bon] = book; this, the same, the present, the current; main; true; real; regular, normal. [Moto] = beginning, origin; foundation, basis, source; cause; root (of a tree); (raw) material, base; capital; principal. (Classifier for counting long, cylindrical objects).
23. [Ka] = what. [Nan], [Nani] = what; how many ___? [Dore] = which; who.
24. [Dan] = baron; man, male. [Nan] classifier for counting sons. [Otoko], [Onoko] = man, male; fellow; adult; manhood; male servant; paramour.
25. [Ji] = hour, o'clock, time; [Toki] = time, hour, moment; occasion; season; opportunity; the times; tense. (Classifier for counting hours).

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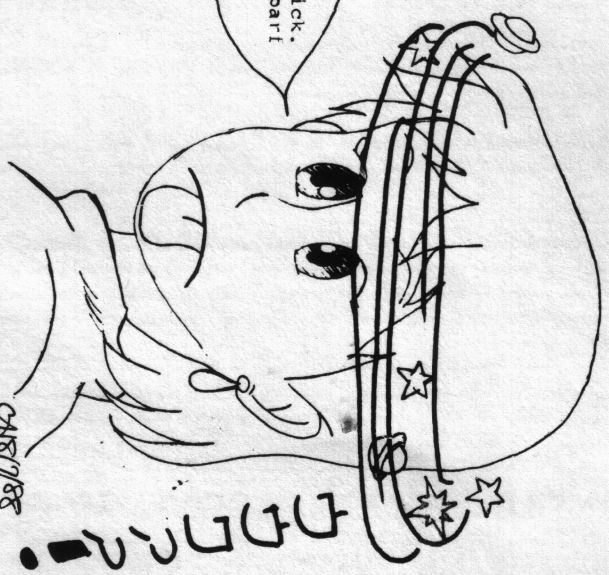
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TIP #1: IF YOU SEE THIS IN A CHARACTER, IT MAY HAVE SOMETHING TO DO WITH TIME!

Boy, am I airsick.
Anybody got a barf
bag?



CMS/7/88

BAD AUIKE PUD # 138:
"WAVE SEA IN THE VALLEY OF THE WINDS."